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THE RAGTIMER

JULY/AUG 1978

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

SOCIETY REPRINT SHEET MUSIC

(These are available at $1.00 each postpaid)
Please note: Minimum order $2.00

As a discount opportunity for members, any group of 10 numbers of your own choice can be purchased for $5.00 postpaid. (A couple of alternative titles should be included with your order, because of dwindling supplies.)

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Carnation Rag - Two Step (Clyde Douglass)	SR-162
Cauldron Rag, The (Christensen)	SR-066
"Cleanin' Up" In Georgia (Harry P. Guy)	SR-101
Cloud Kisser Rag (Raymond Birch)	SR-110
Clover Blossom Rag (Fred Heltman)	SR-152

(Listing is continued on page 18 of this issue of THE RAGTIMER)

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

NOW IS THE TIME
TO REGISTER!!
FOR THE
14TH ANNUAL BASH
OF
THE RAGTIME SOCIETY Inc.
TO BE HELD ON
SATURDAY OCT. 14, 1978
AT TORONTO
SEE PAGES 3 & 4
OF THIS RAGTIMER
FOR DETAILS.

THE RAGTIME SOCIETY 14th ANNUAL BASH IS THE NEXT BIG EVENT. THIS ISSUE OF THE RAGTIMER CARRIES ALL THE DETAILS.

The BASH registration form and CARA INN reservation card are attached.

PLEASE NOTE:

1. Your registration form and payment for attendance at the BASH must be sent directly to THE RAGTIME SOCIETY.
2. If you plan to stay at CARA INN, your reservation for a room must be made directly with the hotel, as a separate matter.
3. The starting time on Saturday Oct. 14th will be 3:00 p. m.

Ragtimers who attended last year's BASH will recall the delightfully different ragtime music performed by NEXUS, a percussion group of seemingly unlimited versatility. This opinion is sharred by virtually everyone who has listed to their unique arrangements. In this issue of THE RAGTIMER is an article by Michael Schulman reprinted from The Music Scene pub. by PRO Canada Ltd., which offers personality profiles of the six-man percussion ensemble.

TEX WYNDHAM, our indefatigable record reviewer, has somehow found the time to dash off a Concert Review of the St. Louis Ragtime Festival for this issue of THE RAGTIMER. We feel, that after reading this review, new members who are not familiar with this annual event, will want to plan on attending next year's Festival in early June.

In the meantime, send in your BASH registration form and be part of a big ragtime weekend in Toronto. It's YOUR party, make it a success.

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MAKE YOUR PLANS EARLY TO ATTEND

THE RAGTIME SOCIETY INC. 14th ANNUAL BASH - 1978 NOTICE

To be held on Saturday October 14th, at TORONTO, 3:00 p. m. to 1:00 a. m.

In the CARA INN located on the east side of the Toronto International Airport.

The entire lower floor complex of the hotel will be available for the Bash
Foyer - Connecting Corridor - Guildhall - Peel Room
3 Pianos - Cash Bar

PLEASE NOTE: Dinner will be served at 6:00 p. m. SHARP
(Latecomers cannot be served)

Price $18. 00 per person (Bar service costs not included)
Free parking for cars

(SEE BASH REGISTRATION FORM ENCLOSED)

We will be issuing a dinner ticket to be picked up with your registration. Be sure to keep it handy. It will be needed for surrender to hotel staff at the table when the meal is served.

Ragtimers should plan to make the CARA INN the place to stay. (The hotel has 211 guest rooms with color TV) - It then becomes the place where you are most likely to meet your fellow Ragtimers.

Room rates per day are as follows: $28. 00 - Single
$35. 00 - Double or Twin

(See Hotel Reservation Card enclosed)

NOTE: THESE RATES ARE A SPECIAL REDUCTION FOR REGISTRATIONS MADE DIRECTLY WITH THE HOTEL USING THE ENCLOSED CARD.

The Hotel promises to guarantee reservations received by October 1st. Thereafter reservations may have to be limited. Some of our local Ragtimers may also wish to become a CARA resident for the big Ragtime Weekend.

Arrangements have been made to obtain the use of the Peel Room (complete with piano) on the Friday evening, October 13th, as a reception and warmup centre for members arriving in the city a day early and for the use of local members who wish to drop in and say Hello. The anticipated time will be 7:00 p. m. to closing.

On Sunday afternoon October 15th accomodation will be available from 1:00 p. m. until 6:00 p. m. for an afterglow fellowship period of our visiting members in particular. Local members are welcome to attend.

Please mail your advance BASH registration and remittance for arrival by October 7th at THE RAGTIME SOCIETY ADDRESS. Keep in mind that registration acceptance may have to be limited to advance registrations.

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Lynn Goldsmith

Blake at 95: Back on Broadway

You will be just wild about 'Eubie!'

Ed. Comment: The following three articles introduce and review the Broadway revue called "EUBIE" on the occasion of its out-of-town tryout at the Walnut Street Theatre in Philadelphia. Slated for a New York opening, possibly September 20th 1978, we urge all ragtimers in the area to watch the papers for specific information.

NEWSWEEK, June 5, 1978

At 95, he's still tickling the 88s - warming up for a Broadway revue called "Eubie," based on his syncopatin' sounds that set feet tapping back in the roaring '20s. "I hope nobody wakes me and tells me I've been dreaming," said pianist-composer EUBIE BLAKE, lively as a cricket. It's a milestone in a 75-year career that offered the Great White Way some of its first urban black music. Some called it boogie, others ragtime, but this fall, when "Eubie" opens, the music will run the gamut from ballads to the invincible "I'm Just Wild About Harry." "I don't know nothing else but how to write and play music," says Eubie, "and I'll never quit until the man counts eight, nine, ten and waves me out." How will he feel about seeing his name in lights? "I've had it up there three or four times, but, to quote 'Shuffle Along,' 'I'm Prouderer'."

PHILADELPHIA INQUIRER, June 19, 1978 (by William B. Collins)

Eubie Blake wrote "I'm Just Wild About Harry" and many other dandy songs. Twenty-two of them are in the new musical revue, "Eubie!," which premiered Saturday night at the Walnut.

"Eubie" is a show that practically anyone could go a little wild about, right from the git-go. Utterly carefree, infectiously funny, charged up with some terrific performing talent, "Eubie!" fairly radiates an innocent joy in dancing and singing.

In one splendid creative surge, the entertainment breaks through the limitations of the revue format that has become so popular on Broadway. It is as intimate in its appeal as the lively "Ain't Misbehavin'," in which another black composer, Fats Waller, gets his due. But "Eubie" also manages to be bigger than that, with full-scale production numbers that have been staged with light grace and crackling humor.

This is not cabaret fare pretending to be something more. It is something more.

Time and again, an idea that seems fixed at the beginning of a song begins to expand through surprising little turns that lead to delightfully unforeseen conclusions. First one girl is just wild about Harry, then two, then four more, and Harry's enjoyment grows with each addition.

Admittedly, there is a comic advantage from the start with a song that carries a title like "If You've Never Been Vamped By a Brownskin, You've Never Been Vamped At All." But when the vamped deacon sings it to judge and jury and when said deacon is ultimately displaced by the judge himself, the comedy becomes all the funnier.

The fun in "Eubie!" is hardly subtle. This is a good-time show that believes in catching you up with verve and broad invention. When the marvelous Alaina Reed complains, "My Handyman Ain't Handy Any More," Andy Razaf's double-meaning lyrics are underscored by the sight of the handyman (Mel Johnson, Jr.) falling asleep over a book in the couple's satin-covered bed.

Blake has written all kinds of music - tango, ragtime, jazz, blues, gospel, what have you. This makes for a healthy variety. A sappy song about cupids in the sky is done as a valentine off a very old shelf, but there is a timeless quality to blues when sung by Miss Reed or Ethel Beatty.

The major propulsive force is in the tap-dancing Hines brothers, Maurice and Gregory. They are an amazing pair, loose and lithe and full of mischievous notions about what their feet are doing. In one bravura flight, "Hot Feet," Gregory does so much intricate dancing so masterfully that he can brazenly ask the audience to hold its applause until he has shown it all he has.

The Hineses also can sing, and so you can imagine how useful they are in the course of an evening that goes by incredibly fast.

The inspiration for "Eubie!" is credited to Julianne Boyd, who is also the director. The skimmingly nostalgic quality of the show owes much to her and a lot to choreographer Billy Wilson and tap dancing specialist Henry LeTang. Danny Holgate has arranged the music with impressive craft for the three-member combo playing in full view on Karl Eigsti's elegantly clean and adaptable unit set.

Holgate and Wilson were also part of the creative team that producer Ashton Springer assembled for "Bubbling Brown Sugar," and you know what happened to that show.

When the 95-year-old Blake was called to the stage on opening night, he noted that the show was headed for Broadway.

"I don't see how they could keep it off," he said.

I don't either, Mr. Blake.

SCOOP, U. S. A., June 23, 1978 (by Monty Montgomery)

"EUBIE" was received graciously by a capacity audience opening night (Saturday 17th) at the Walnut Street Theatre. They had come to experience a musical revue based on the music of EUBIE BLAKE, lyrics by his favorite and famous collaborators - JIM EUROPE, NOBLE SISSLE and ANDY RAZAF. But most of all, to see this 95-year old genius in person.

From New York, came a bus load of important people some of whom had helped make this unique presentation possible. HENRY LETANG, tap choreographer; BILLY WILSON, choreographer; JULIANNE BOYD, who conceived and directed the show and others. There were also notable from Philadelphia, including REV. LEON SULLIVAN and his family. I'm told by members of Zion that he expressed their feelings about this experience and they were favorable.

THE BIG MOMENT, or THE MOST IMPRESSIVE part of this event came when MAURICE HINES came to the lip of the stage after the finale and announced the presence of EUBIE BLAKE. The thunderious applause subsided when EUBIE reached the stage to be honored. With EUBIE'S permission, Mr. Clayton Carter, Deputy Managing Director, read the Citation from the City of Philadelphia which, of course, was signed by Mayor Frank Rizzo, who once played clarinet a la Benny Goodman and in recent years made it possible for more than three millions to enjoy America's classical music in the bastion of European music. This honor meant very much to EUBIE because it was from Philadelphia that Shuffle Along moved to Broadway after a two week tryout and a successful record run of 504 performances.

EUBIE BLAKE, after gracefully accepting the Citation and miniture Liberty Bell, said he had been 76 years in Theatre and felt that it was headed for Broadway. "I don't

see how they could keep it off". He thanked the cast, especially the girls and took a bow before moving into the wing as deafening applause from hands of standing well wishers who will never forget "EUBIE" or EUBIE BLAKE.

A WEEKEND TO BE REMEMBERED for events involving jazz and the music that made it an art form, and its creators.

EUBIE BLAKE signed autographs at the after-show party on the 4th of the Walnut Street Theatre until late into the night but he was on time for the honoring of jazz by President and Mrs. Carter on the South lawn of the White House. He opened this mini jazz festival by playing "Memories of You", which is gaining hit status again via the excellent interpretation of ALAINA REED in "EUBIE." EUBIE was followed by KATHARINE HANDY LEWIS singing the "ST. LOUIS BLUES" which made her father, W. C. HANDY, famous and jazz possible. This was fitting and proper because they represented ragtime and the blues which accounts for the rhythm that have influenced music around the world.

"I don't believe the White House has ever seen anything like this", the president, smiling and relaxed in shirt sleeves, told the audience, according to the report by R. M. Sudhalter, New York Post. "I think jazz is as great a part of our nation as the White House itself or the Capitol building down the way".

MONDAY MORNING, June 19th. Critics of the print media came down front center singing praises of "EUBIE" loud and clear. They harmonized better than ETHEL BEATTY, MEL JOHNSON, JANET POWELL and LONNIE McNEIL, singing "GOODNIGHT ANGELINE" in "EUBIE" and it was indeed sweet music to ears of producers, the cast and everybody concerned who had hoped for a hit. No sour notes were detected and they were definitely in tune.

Bob Nelson (KYW) and Charles Lee (WCAU) was just as dazzling on the airwaves describing the performances as HINES & HINES were on stage tap dancing. Bob Nelson praised the show and singled out the performances of GREGORY HINES & ETHEL BEATTY. Charles Lee was specific about the singing of "Low Down Blues" by GREGORY HINES, ALAINA REED'S rendition of "Memories of You"; LYNNIE GODFRY'S "Daddy"; ETHEL BEATTY'S "Weary"; and "I'm A Great Big Babby" by JEFFREY V. THOMPSON. And he didn't forget to give his favorable opinions of the show.

Me ? A lady waiting for a bus after the preview answered my question thusly, "I love the cast and enjoyed the show because all of them are stars. Some may glitter more than the others here and there, but they are all stars with versatility." I agreed with her then and I feel the same now. Sure, there are some favorites because they sang songs that have already wrapped themselves around my heart.

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RECORD REVIEW

by
TEX
WYNDHAM

Folkways RBF 35 'Roy Bargy: Piano Syncopations'

Selections: Piano solos recorded in 1922/1924 - Pianoflage, Knice And Knifty, Justin-Tyme, Sunshine Capers, Rufenreddy, Jim Jams; Hand-played piano rolls - Pianoflage, Jim Jams, Omeomy, Sweet And Tender, A Blue Streak, Slipova, Ditto, Knice And Knifty, Sunshine Capers, Justin-Tyme, Behave Yourself.

Available @ $6.98 (U.S. residents) from Folkways Records, 43 West 61st Street, New York, New York 10023.

Whether you consider Roy Bargy as a pianist or composer (he wrote all twelve titles, collaborating with Charley Straight on 'Knice' and 'Rufenreddy'), he certainly belongs, if this wonderful album is any measure, in the highest ranking of 1920s ragtimers. His rags use the period's characteristic complex, difficult novelty figures, but carefully worked into the fabric of straight-ahead, swinging, two-handed, steadily building and exciting compositions that would challenge the imagination and technique of any rent-party cutting-contest winner. And how he plays them! -- rolling effortlessly along at deceptively fast tempos on an urging, compelling beat through intricate passages that would tie most pianists' fingers into Gordian knots, piling one dazzling strain onto another until you're wrenched to your feet cheering. Congratulations to Folkways and to compiler/annotater David A. Jasen for an Lp that is sure to be a favorite with all readers of this column, no matter what crevices of ragdom they usually inhabit. Feverishly recommended.

* * *

Paragon SG-102 'Trés Moutarde', piano solos by Johnny Maddox

Selections: The Snakey Blues, Puppchen, Everybody Two-Step, Jealous, Long Lost Blues, St. Louis Rag, Those Ragtime Melodies, Trés Moutarde, Cecilē Waltz, Frankie And Johnny, Hesitation Blues, King Chanticleer.

Available @ $7.00 plus shipping charges ($1.50 for one or two Lps, 25¢ each thereafter) from Hugh Grant, Paragon Productions, 1240 Krameria Street, Denver, Colorado 80220.

Gather 'round the piano, folks, for a tour of popular music mostly circa 1903-1915 guided by Johnny Maddox, a man who knows how to dig out that tasty obscurity you've never heard before and play it with an infectious combination of foot-tapping rhythm and appropriate period touches. You'll hear rags ('Snakey', an unusual four-

strain item that melds the funkiness of blues into the rolling, confortable beat of ragtime), waltzes ('Jealous', a 1926 pop tune by Glenn Rowell -- who played Toronto, I believe, in the Society's early days -- that Johnny gives both a heart-wringing 3/4 treatment and a bouyant stride workout), pops ('Melodies', a swinging, raggedy number that lives up to its title), march/one-steps ('Puppchen', fast and driving) and more. In keeping with his piano-rollish style, Johnny puts the melody constantly to the fore, thus unfortunately creating a certain repetitive feeling on songs with short strains like 'Frankie', 'Hesitation' and 'Lost'. Johnny may not be a pretentious, showy pianist, but he is a powerful, good player whose work is always easy to grasp and enjoy, no less on this disc than on any of his 41 (!!!) previous Lps.

* * *

Sami 1001 'Ragtime Piano', piano solos by Keith Taylor

Selections: Maple Leaf Rag, Chromatic Rag, Hungarian Rag, Kitten On The Keys, Prosperity Rag, The Old Oaken Bucket, Cataract Rag, Mississippi Rag, The Entertainer's Rag, Alexander's Ragtime Band, The Last Outpost Rag, Stars And Stripes.

Available @ $5.00 postpaid (U.S. residents) from Keith Taylor, c/o Sami Records, 915 La Alameda Avenue, San Pedro, California 90731.

When Keith Taylor recorded these selections (from September 1974 to October 1976), he had been playing ragtime for only a couple of years and perhaps was still developing a sense of what makes for a durable, well-constructed solo (as opposed to a display of personal technique). Anyway, the best tracks are rags like 'Entertainer's' and 'Cataract', designed to showcase the performer at high speed and requiring a minimum of interpretation, plus one really outstanding number at a more comfortable pace -- 'Mississippi', a wonderfully jangling, rural, funky, laid-back ride with inviting broken-octave-or-part-chord stride on the strong beats and little grace-note right-hand insertions that heighten the syncopation. 'Chromatic', 'Hungarian', and the latter part of 'Kitten', while lacking the depth of 'Mississippi', are amiable, straight-ahead, impressively-played renditions, but Keith's insistence on moving as fast as he can manages to strangle the majesty out of 'Prosperity' and turn 'Alexander's' into overly florid piano-banging. The negative side of the ledger also covers the tinny piano, the fuzzy sound of which masks Taylor's excellent articulation, and the nearly eight-minute 'Bucket', which carries rag-flavored figures on a simple and repetitive theme to a length beyond the limits allowed for the artist's self-indulgence and the listener's endurance. Not enough bull's-eyes here to make it more than an announcement of the ragtime debut of a potentially high-powered tickler.

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His 'Piano Roll Blues'

Trebor Tichenor lives, breathes and collects ragtime music

by JAMES WIERZBICKI

Reprinted from the St. Louis Democrat, June 13th 1978.

Trebor Jay Tichenor belongs to a small but close-knit profession - he's a full-time rag man.

Tichenor, 38, has been playing piano with the St. Louis Ragtimers since the five-piece group was organized in 1961. He's recorded two solo ragtime piano albums and co-produced a half dozen anthologies of classical rags.

He does a Friday night program, "Ragophile," for radio station KWMU-FM. He teaches a course in the history of ragtime at Washington University. He writes prolifically on the subject - later this month the Seabury Press will publish his "Rags and Ragtime," a definitive survey of the music, written in collaboration with East Coast ragtime specialist David Jasen.

But perhaps Tichenor's biggest claim to fame in the rag business - certainly the thing that will make his south St. Louis home a featured attraction during this week's 14th annual St. Louis Ragtime Festival - is his collection of player piano rolls.

TICHENOR'S basement is overflowing with old player piano rolls, nearly 10,000 of them, including the world's largest collection of ragtime rolls. Only 3,000 rags were ever composed, and Tichenor has the original piano rolls for more than a third of the existing repertoire.

He started the collection in 1953, when he was only 13 years old. A budding interest in ragtime coupled with a fascination for mechanical sound-reproducing instruments led him to the home of St. Louis physician Hubert S. Pruett.

"Pruett is famous in this city because he put himself through med school by pitching for the St. Louis Browns," Tichenor said, "and he's in the record books as the man who struck out Babe Ruth 17 out of the 18 times he faced him. But he also had a collection of about 1,500 piano rolls, including rags, and that's what intrigued me. Seeing a collection like that was an inspiration. I knew right then that I had to have one of my own."

Rag picking was fairly easy in the '50s and early '60s. St. Louis, after all, was known as the Capital of Ragtime at the time of the 1904 World's Fair. Scott Joplin lived and worked here from 1900 to 1906. Tom Turpin ran the Rosebud Bar, generally regarded as a mecca of ragtime pianists, at 22nd and Market streets in the old Chestnut Valley area. The documents of the St. Louis ragtime era - piano rolls and published sheet music - were to be found in large quantities in many area antique shops.

EVENTUALLY, Tichenor acquired the entire Pruett collection and about 200 ragtime piano rolls from the collection of St. Louisan Hal Boulwore. He also corresponded and traded with collectors in other cities, visited auctions whenever and wherever he could and made regular trips to second-hand stores in small towns. In short, he did everything he could to add items to his precious inventory.

If Tichenor's collection grows more slowly now than it did a decade ago, it's not because his energy has faded. Rather, it's simply because he, along with a few other major collectors, already owns just about everything that's available.

But his nose for ragtime is as keen as it has ever been. If a ragtime piano roll is hidden somewhere - on the back shelf of a grimy junk shop or in the attic of an out-state farm house - he can smell it. And if it's something he needs, he'll buy it in a flash.

He's not in it for the money.

Although he devotes his full energies to the art and archives of ragtime, Tichenor earns only a partial living through his musical activities; his wife works as a cartographer for the U. S. government in order to help support their four-member household.

And while Tichenor could probably make a bundle by selling off some of his collection, he shudders at the thought of parting with any of it. He'd like to deposit it in a safe place, such as his proposed National Ragtime Archives at Washington University or the Scott Joplin Museum which he hopes will be established some day at the composer's restored flat on Delmar Boulevard. But until one of those plans is realized, he'll keep the collection within easy reach right in his own cluttered basement.

NO, TICHENOR isn't in it for the money. Ragtime is his life, his reason for being, and that's all there is to it.

"There isn't any rational explanation for it, other than the very deep commitment to and love I have for the music. I got interested in ragtime when I was 13. I can't remember exactly where I was when I first heard a recording of Joe 'Fingers' Carr playing the 'Maple Leaf Rag.' But I know that when I heard it all the lights went on.

"I guess my involvement with ragtime is a logical extension of my personality. I've always been a shy person, and I've been overweight ever since I was a kid. Back in 1953, when I first discovered it, ragtime was something unusual. It was something I didn't have to do to please other people. It was something I could work out on my own, in private.

"That's why it appealed to me at first. But after a while, I was just propelled by a tremendous love for the music itself. The spirit of ragtime ranges from a smile to a hearty laugh. Scott Joplin is more complex emotionally - that's why he's the greatest composer of ragtime and that's why he appeals to so many people today. But ragtime, in general, is just happy music. The feeling rubs off on anyone who hears it. It certainly brings me a great deal of pleasure."

Tichenor is a quiet man. If you ask him a question he'll give you an answer, but he offers little information on his own. He doesn't smile much.

But when he sits down at the player piano in his dining room and puts a roll of Joplin playing his own "Maple Leaf Rag" on the machine, something happens. Tichenor turns instantly into a foot-tapping, grinning, bubbling bundle of joy. If someone else is sharing the experience with him, his smile becomes all that much warmer.

Like the man says, ragtime is just happy music.

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CONCERT REVIEW

by TEX WYNDHAM

ST. LOUIS 1978

Small wonder the St. Louis Ragtime Festival runs 6 simultaneous bandstands for 7 hours a night without a break for 6 nights. You need that much time to see the 12 combos and 18 ragtime pianists on the bill. In fact, as one of the ticklers (doing both solos and piano-vocal numbers), I had less listening time than the paying customers and wound up missing a few of the artists who didn't appear every evening.

And what a lineup! The bands included Turk Murphy's Jazz Band and the Original Salty Dogs, perhaps the two best West Coast revivalist outfits going; the rollicking host group, the St. Louis Ragtimers; the raunchy, brassy Boll Weevil Jazz Band, assembled for a reunion St. Louis reappearance; and several others, new to the festival, embracing a wide spectrum of ensemble sounds. Violinist David Reffkin exemplified the graceful, delicate side of ragtime with his string quartet, supported by Daryl Ott's sturdy midwestern ragtime pianistics; banjoist-vocalist Eddy Davis fronted a tasty, well-knit, swinging quartet of top New York jazzmen (Bobby Gordon, reeds; Dill Jones, piano; Vinnie Giordano, tuba-bass sax); cornetist Ernie Carson roared in with his strutting, hard-hitting Capitol City Jazz Band from Atlanta; and, among others debuting in the Mound City, the Tarnished Six, a jazz band from State College, Pa., proved to be an entertaining, coordinated sextet with

a delightfully offbeat repertoire.

A similar diversity issued from the keyboard. Dave Jasen played fast, no-holds-barred ragtime; Jeanne Kittrell sang the blues supported by John Becker's fleet banjo and Bill Houston's bass; Ben Conroy and Charlie Booty ground out low-down boogie; John Hasse and Mary Green each offered restrained, accurate "classical" rags; Jim Dapogny resurrected the shades of Jelly Roll and Fats; Mike Montgomery and Tom Shea usually appeared with pick-up combos in tow (had a chance to warm up my cornet on some of their sets); -- plus the familiar good sounds from such stalwarts of prior years as Terry Waldo, Bob Milne, Patrick Gogerty, Tom McDermott, Dan Peelor, Bob Ault, etc., etc.

To enhance the crowd's enjoyment, the entire week's schedule was printed in advance, so you could plan to see everyone and still maximize time with your favorites, and ticket sales and traffic patterns aboard the Goldenrod were established in a manner that, despite sellout crowds, eliminated the lines and traffic jams sometimes experienced in the past. If history repeats itself, producer Bill Oakley will find a way to top it next year -- but I sure don't see how he can.

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A United Nations of music

NEXUS' MUSIC UNFOLDS WITHOUT PREPARATION

by Michael Schulman

"Write about 800 words on Nexus." What an easy assignment!

Nexus was founded in 1971 and has been busy ever since, presenting concert-workshops in Toronto schools; appearing on CBC-TV's Music to See; touring Canada, Japan and the U. S.; being artists-in-residence at the University of Toronto, York University, Wesleyan University, Courtenay Music Camp and Chautauqua Institution; recording the soundtrack for the film "The Man Who Skied Down Everest" as well as other recordings.

Merely listing the particulars of this six-man percussion ensemble uses up over 600 words. For instance, here's a list of the different kinds of music they play: contemporary classical; African, Russian and Mexican ethnic music; fife-and-drum music, ragtime, even Spike Jones.

Next, a list of some of the instruments they use to fill the stage, the eye and the ear: all sorts of drums, tablas, tom-toms, tam-tams, gongs, cymbals, bells, chimes, xylophones, vibraphones, marimbas, maracas, tambourines, triangles, wood-blocks, rattles, ratchets, clappers, snappers, castanets, windchimes and

whistles.

They also use instruments made from anything and everything, of every conceivable colour, size and shape: cowbells, musical saws, garbage can lids, radiator caps, brake drums, hollowed-out tree trunks, cake molds, glass salid bowls, ceramic flowerpots, cardboard packing tubes, bullwhips, stones, a starter's pistol, a metal Coke sign gong, and a Pringles can with beans inside.

The exotic instruments come from all over the world: China, Japan, India, Tibet, Cambodia, Thailand, Malaysia, Indonesia, the Philippines, Syria, Turkey, Lebanon, Egypt, Morocco, Uganda, Nigeria, Ghana, Mali, Rhodesia, Brazil, Puerto Rico, Jamaica, Trinidad and Mexico, as well as North America (Indian rattles and Eskimo drums).

The players rap, tap, strike, stroke, caress, whack, thwack, wiggle and jiggle all these instruments with sticks, mallets, fists, fingers and violin bows. The result is a kaleidoscopic collage of rustles, rumbles, booms, buzzes, clicks, clangs, jingles, jangles, shimmers, tinkles, thumps, rat-a-tats, roars, dings, dongs, snaps, crackles and pops.

Now, something about the six performer-composers:

BOB BECKER has performed with the Steve Reich Ensemble, Paul Winter Consort and at the Marlboro Music Festival. He has studied the music of Java, Ghana and India, and is currently on the Faculty of Music at Toronto's York University. Becker did most of the arramgements and solos on Nexus' recent "Ragtime" LP on the Umbrella label.

BILL CAHN is principal percussionist of the Rochester Orchestra. His compositions for Nexus include "Tides", "The Stringless Harp" and "Voices in the Silvery Night", the last two featuring the ensemble with orchestral accompaniment.

MICHAEL CRADEN has performed with Harry Partch, Paul Horn and Moe Koffman and has improvised music for theatre, dance and films. He is also a talented painter and sculptor and has taught at the Three Schools of Art in Toronto.

ROBIN ENGELMAN is the former principal percussionist of the Toronto Symphony. He has also been associated with the symphony orchestras of Louisville, Milwaukee, Rochester and San Francisco. He has taught at the Eastman School of Music, Ithaca College, the University of Toronto and York University.

RUSS HARTENBERGER holds a Ph. D. in World Music and is a professor of percussion at the University of Toronto. He has been a member of the symphony orchestras of Oklahoma City, Puerto Rico and New Haven, and has performed with the Steve Reich Ensemble, Paul Winter Consort, World Band and at the Marlboro Music Festival.

JOHN WYRE is the timpanist of the Toronto Symphony and has also been

associated with the orchestras of Milwaukee, Oklahoma City, Rochester and San Francisco. His composition "Bells", for solo percussion and orchestra, has been conducted by Lukas Foss, Seiji Ozawa, Boris Brott and Kazuyoshi Akiyama. Two other works, "Utau Kane Nowa" and "Bernie", were performed by Nexus and the Festival Singers. This April, Wyre's "Connexus" was scheduled for a world premiere by Nexus and the Toronto Symphony, conducted by Andrew Davis.

I've just enough of my 800 words left to mention that much of what Nexus does is improvisational, and to give a couple of the musicians themselves a chance to say something!

Wyre: "We improvise without a plan. Over the years, we've developed a kind of communication that doesn't require any talking, and the music just unfolds. Often, after our improvisations, people ask us the name of the piece. They find it hard to believe it was just spur-of-the-moment."

Becker: "Our concerts have a very strong theatrical, visual impact. Everyone can identify with the basic instinct of hitting something, and we have an incredible variety of strange looking instruments to hit, and which make unusual sounds, too."

Wyre: All of the instruments and musical materials we use are from so many different cultures, which all filter throughour own experiences. Bringing all these things together makes us feel rather special - something like a United Nations of music!"

That's it, just about 800 words.

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NEW AT THE NATIONAL BALLET

Two new full-length works by the National Ballet of Canada will highlight the 1978-1979 season. Washington Square, a ballet after the Henry James novel choreographed by James Kudelka, and a new production of The Rite Of Spring by Constantin Patasalas will be presented.

Also, four shorter new ballets will be performed this season including ELITE SYNCOPATIONS, a ragtime ballet with music by Scott Joplin and choreography by Kenneth MacMillan.

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LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

Ed. Comment: Society member Jack Hutton of Toronto, who played ragtime piano at this year's Toronto Caravan, sent the Society an interesting letter covering some of the highlights. The following extract indicates the interest in ragtime shown by one of the visiters to his pavilion.

I think the mini-involvement made a fair number of people aware that the Ragtime Society exists, but my main memory is from opening night when I was called upon to accompany a young dance group in the big room. While I was waiting at the piano, a teen-age boy who had listened to my Waller set came up and asked whether I could play Solace. When I had played that, he asked for Maple Leaf Rag, then Heliotrope Bouquet. It turned out that he had read three paragraphs in the Toronto Star saying that there would be ragtime at the Toronto Caravan, and had hitch-hiked all the way from Ridgetown (near Windsor), just to hear someone play tunes he'd been working on for a year. He and I exchanged addresses, but I urged him to send his $8 just as soon as he got back home. I have a feeling that he will, and that he'll be back in Toronto next October for your Bash.

* * *

Ed. Comment: Letters from Mike Montgomery of Southfied Michigan, always contain gems of information and his most recent letter is no exception. The reprint Mike discusses "Down In That Foreign Land" is currently not available from the Society; however, in the next issue of The Ragtimer we will have additional information.

Hi! I'm enclosing a copy of a rare song which turned up this year and which I reprinted here in Detroit for the owner, Bev Hamer.

Mildred Steward, Arthur Marshall's daughter, came to the St. Louis Ragtime Festival earlier this month and stated that her father played this tune all his life. It was evidently written for a show that he and the Warfield Brothers were in and toured with. She even has a color snapshot of her dad (A. M.) sitting at his piano in Kansas City, prior to his death, and on the piano are original copies of Down In That Foreign Land and Swipesy Cakewalk. This copy turned up through the antique dealer route, even though it is autographed by Marshall.

When Rudi Blesh and Harriet Janis interviewed both Warfield and Marshall in 1949 and 1950 for TAPR, both men played the piano for them. Warfield played several of his tunes, including Baby Won't You Please Come Home, I Ain't Got Nobody, etc., and Marshall played, too. But Marshall was the one who performed Foreign Land for Rudi and Harriet, not Warfield! Despite the credits on the piece, it's almost more of a Marshall composition than a Warfield tune.

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MATERIAL AVAILABLE FROM THE RAGTIME SOCIETY
(Continued from Page 2)

TITLE	ORDERING NUMBER
Colonial Glide (P. Pratt)	SR-064
Coney Island Dip, The-March-Two-Step (A. J. Resseque)	SR-168
Cotton Patch, A (Chas. A. Tyler)	SR-181
Cotton Pickers Rag (Harry O. Sutton)	SR-100
Crash! "Some Rag" (Van & Schenck)	SR-147
Darkey Tickle, The (E. B. Hunt)	SR-093
Dixie Dimples (Scott)	SR-050
Dixie Flyer Cakewalk- Two Step (A. E. Henrich)	SR-164
Dusty Rag (Aufderheide)	SR-027
Easy Winners, The (Joplin)	SR-013
Elite Syncopations (Joplin)	SR-014
Encore Rag (Tad Fischer)	SR-175
Entertainer's Rag, The (Jay Roberts)	SR-091
Entertainer, The (Joplin)	SR-015
Father Knickerbocker Rag (Edwin E. Wilson)	SR-144
Florida Rag (Lowry)	SR-023
For Aunt Clorinda's Cake (Jos. D. & Kelso Murdock)	SR-094
Fred Heltman's Rag (Fred Heltman)	SR-114
French Pastry Rag (Lee Copeland)	SR-146
Frog Legs Rag (Scott)	SR-019
Fun-Bob (Wenrich)	SR-069
Georgia Rag, The (A. Gumble)	SR-074
Golden Spider Rag (Chas. L. Johnson)	SR-148
Halley's Comet (H. J. L. Lincoln)	SR-067
Harlem Rag (Turpin) (Cover Reproduced)	SR-011
Heliotrope Bouquet (Joplin-Chauvin)	SR-018
Hifalutin Rag (Lodge)	SR-068
Honeymoon Rag (Scott)	SR-020
Honeysuckle Rag (George Botsford)	SR-136
Horseshoe Rag (Julia Niebergall)	SR-118
Humpty Dumpty (C. Straight)	SR-084

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W, Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen, (Denmark) every 2nd & 4th Wed. each month.

DON EWELL - Esplanade Lounge, Royal Orleans Hotel, New Orleans, Louisiana. Piano - ragtime, Morton style, Waller - par excellence.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.
- at the Chelsea Inn, 33 Gerrard St. W., Toronto, Sat. 2:00-5:00 p. m. with Chelsea Chasers Trio and Dr. McJazz Band (alt. weeks).

ROBERT GOODNOW - at Broadmoor Hotel, Colorado Springs, Col. Nov. 14 on.

RALPH GRUEGEL - at the Old Allen Theater, Playhouse Square, Cleveland: Ralph Gruegel's Eagle Jazz Band: Once More The Falstaffian Trombonist Steps to Centre Stage. Thursday 9:30 - 1:30.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - playing regularly in the Cincinnati area.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tues., Fri. and Sun.

TOM LOUGH - playing a single, good time jazz on the piano 4:00 - 8:00 p. m. Fri. at the "Loose Caboose" at Kent State University's Eastway Center, Kent, Ohio

JOHNNY MADDOX - Northern Hotel, Billings, Montana during April.
- Il Porto Ristorante, Alexandria, Va. June 6 - August 6.

GLENN MEYER - and his band at St. Louis, Mo. making regular appearances.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Mich. Fri. nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main St., Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

QUEEN CITY RAGTIME ENSEMBLE - performs every Friday and Saturday, approx. 10:00 p. m. with the Queen City Jazz Band, at Zeno's - 1421 Larimer (Downtown) Denver, Col. 80202.

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida.

SI. RICHARDS	- at Pat Joyce's Rockcliff Restaurant & Lounge, 2589 Wooster Rd., Rocky River, Ohio, 7:00 - 11:00 p. m. Wed. thru Sat.
TOM SCHMUTZLER	- with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Fri. & Sat. nights 9:00 p. m. - 1:00 a. m. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".
BOB SEELEY	- at Charley's Crab Rest., Troy, Mich. I75 at Crook's Road Exit. 4:30 p. m. to 12:00 p. m. Mon. to Fri. 9 to 1 Sat.
RICHARD SKRIKA	- at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, Every Sat. 4:00 - 7:00 p. m.
DAN SUMMERS	- and New Charleston Chasers regularly appearing in the Buffalo area.
TREBOR TICHENOR	- on the Goldenrod Showboat, at St. Louis, Missouri every Saturday night. Does weekly radio show on KWMU - FM 90. 7 called "Ragophile with Trebor Tichenor, Fridays 7:00 - 8:00 p. m.
JERRY TRAUNIG	- playing at the "One Way Fare", Simsbury, Conn. Sun. nights.
TERRY WALDO	- has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing. - Crazy Horse Saloon, Bush Blvd., at Rt. 161 near I-71, Columbus: Ragtime pianist Terry Waldo and singer Susan Lamarche. Sun. & Tues. 9 - 1.
GALEN WILKES	- does weekly half hour radio show "THE RAGTIME YEARS" Tues. 9:00 p. m. 88. 7 FM on WVHC from Hofstra Univ., Hempstead, Long Island, N. Y.
TEX WYNDHAM	- and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8:30 p. m. to 12:30 a. m., A/C 302-656-8121.

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"The Great and Only"

Published for Band and Orchestra

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